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TRAVEL AND TOURISM IN CONTEMPORARY ART

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Caver: Braaklyn Bridge and Lawer Manhattan Caurtesy af The New-Yark Historical Society

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TRAVEL AND TOURISM IN CONTEMPORARY ART

Pamela M. Lee

being an explorer is a trade . . .

—Claude Levi-Strauss,

Tristes Tropiques, 1955

To be a tourist in the late twentieth century is to invest in a broad range of assumptions about the travel experience. Notions of escape, adventure, and a return to an Edenic past are pervasive in the language of tourism, and the objects gathered during travel protract the sense of being in exotic and remote places. Yet the very factors that have made modern travel possible—industrialization, commercial enterprise, and increased leisure time—reveal that the tourist experience is historically conditioned and not merely the physical act of traveling. Rather, the desire to travel can be located in a complex register of cultural, political, and sociological influences, many of which have been completely repressed by the tourist.

The artists in this exhibition consider travel not simply as a benign way of experiencing different cultures, but as a complicated set of relationships involving contemporary and historical suppositions about the West and the exotic allure of foreign cultures. By exploring ethnographic practices, colonial power relations, and questions of cultural identity, the artists challenge the idea of an "objective" travel experience, expressing both conflict and complicity with its premises.



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Karin M. Higa

The artist as traveler is a stereotype, whether in the guise of the early nineteenth-century leisure-class explorer-documenter on his expeditions or the rebellious and romantic artist finding refuge in "primitive" and exotic lands. Such stereotypes perpetuate the notion of an enlightened artistic vision. Many contemporary artists, however, question the assumptions upon which such travel is predicated. Instead of assuming the position of the gifted outside observer, these artists challenge their own preconceptions and desires as reflected in the act of travel.

Frederick Catherwood was a nineteenth-century explorer of the Mayan region whose widely reproduced drawings and etchings formed the basis of the Western experience of that region for generations. Leandro Katz, long an admirer of Catherwood's detailed drawings, began retracing the Mayan expeditions in 1984. The resulting photographs, entitled *The Catherwood Project*, are part homage, part critique of Catherwood's work, and underscore Katz's own ambivalence toward expeditionary travel and the representations of his predecessor.

In Tulum after Catherwood (1985), The Castle (1987), and Estela "B" (1988), Katz photographs his hand holding a Catherwood drawing of a Mayan monument in front of the same monument as it stands today. The juxtaposition of the two images explores the passage of time and changes in the environment, and, most significantly, in the monument as a tourist attraction. Because he is present in the photographs, Katz calls attention to his own position as the framer of the image. Yet at the same time, the dramatic compositions suggest a subtle romanticization of the monuments that is similar to Catherwood's practice.

Renée Green uses the travel adventure as a way to critique exoticist constructions of other cultures. In the installation Site/Scene (1990), five binoculars are placed in front of individual wall panels with excerpted texts from H. Rider Haggard's 1885 travel adventure King Solomon's Mines. The excerpted passages

describe the travails of Richard Quartermain and his adventures with a Zulu king; in Haggard's tale, travel adventure is likened to the conquest of a woman. The landscape is anthropomorphized, the rolling hills of South Africa becoming the lush curves of a "woman's breasts."

Above the texts, Green places postcard reproductions of nineteenth-century landscapes by Frederic Edwin Church and Sanford Robinson Gifford, which served as precursors of modern photographic postcards in their depictions of romantic vistas and exotic experiences. Looking through the binoculars, we see words such as "action," "experience," and "progress," which Green placed on the landscape postcards. These words resonate with the desires sublimated in travel experiences. Using the genres of the travel novel and the landscape painting, Green investigates the ways in which attitudes about other cultures are filtered through popular and high art forms. She implicates the viewer literally, since the binoculars require participation as a voyeur.

Renee Stout uses the adventurer as a way of reclaiming history and identity. The wooden chair, Oriental rug, and curio cabinet that comprise her installation tableau Colonel's Cabinet (1991) evoke the den of a gentleman adventurer in the tradition of Theodore Roosevelt. The tableau in fact belongs to Stout's elaborately constructed alter ego, Colonel Frank, an African-American in search of his own history. The open cabinet forms the repository of the colonel's numerous imaginary travels. It includes jars of beads, an African musical instrument, a Pre-Columbian ceramic head, various trophies, books, a gun, and bullet shells. A map of fictional islands located in the South Atlantic is displayed on the door of the cabinet above an arrangement of a Native American knife with a beaded case. An actual portrait of the artist's mother and two dolls—one African-American and one Native American—refer to the artist's mixed parentage.

The fantasy of Colonel Frank's life and travels extends to the places visited and the items collected. Autonomous, multi-ethnic enclaves, his fictional islands signify a place in the world where the colonel (and Stout) can find the hybridization of African, Caribbean, and Native American cultures reflective of their own heritage. Similarly, the objects in the cabinet represent aspects of this heritage, forming a collection of personal fetishes. Absent here is the notion of conquest implicit in other adventurers' travels. Rather, Colonel's Cabinet symbolizes Stout's attempt to construct an identity and sense of ancestry often lost among Americans of African descent.

For Kelly Ann Hashimoto, the act of travel is also a search for identity. Come See the Para/dice (1988–91) is an antiseptic plexiglass vitrine displaying framed "documentary" photographs of Hashimoto's travels to the South Pacific, her first



Grand Canyon, Arizona (Bare Tree), 1987 Washington, D.C. (Capitol Hill), 1982 Disneyland (Mickey Mouse), 1979



time outside the United States, and selected texts by Michel Leiris, a French ethnographer of the early twentieth century. In traveling, Hashimoto finds relief, however momentary, from her outsider status as an Asian-American in the United States. Now she plays the powerful role of observer-documenter of Papua New Guinean culture. Yet by assuming this role, she risks reproducing the exoticization of her own disenfranchisement. It is this sense of self-awareness that is paralleled in the selected passages from Leiris' studies. Thus, rather than duplicating what she terms the "internalized National Geographic gaze," Hashimoto stresses her own subjectivity by placing the photos in gold-leafed frames, the kind reserved for loved ones, which underscores her own complicated desires and positions.

Tseng Kwong Chi's large-scale black-and-white photographs are reminiscent of a traveler's snapshots. Each depicts the artist in a Mao suit in front of such tourist destinations as Disneyland, the Grand Canyon, and the Capitol Building in Washington, D.C. These photographs, however, are not simple self-portraits. The artist, dressed exactly the same in each of the photographs, stands rigid and expressionless, his face obscured by dark sunglasses. All references to individualizing characteristics are eliminated and replaced by Tseng's reenactment of a stereotypical image of the Communist Chinese as a militant and anonymous comrade-soldier. In the process, he exposes the absurdity of that image: the ironic juxtaposition of Tseng in Communist costume with symbols of American grandeur and excess defies the idea of democratic assimilation so dear to the myth of the American Dream.

Laurie Simmons uses the traveler's snapshot to comment on the homogenizing tendencies of the travel industry. In *Tourism: Christ at Corcovado Rock* (1984), Barbie-like dolls are posed in front of a spectacular photograph of the well-known Brazilian monument. Tourists are reduced to faceless figurines and the famous site is merely a postcard image, functioning as a backdrop to a theatrical

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setup. Simmons reveals the process by which differences among various cultures and specific kinds of experiences are collapsed into slick images for mass consumption. In such a scenario, all travel is pre-staged.

The postcard normally documents a particular tourist locale and experience. Catherine Tromovitch's 20 Colorful Views (1990), based on four postcard albums purchased in India, depicts a different kind of space occupied by the traveler. Except for one album left unmodified, Tromovitch replaces the picture image of the postcards with color photographs of more mundane, though still significant, aspects of the travel experience. In two of the albums, photographs of encashment certificates and receipts of financial transactions appear on the fronts of the postcards, reframing the experiences of travel in terms of currency exchange. Another album shows color photographs of newspaper clippings from the Indian Express, one of the largest English-language newspapers in India. These international wire service clippings report on rather unattractive elements of American culture, featuring stories such as "Kids Killing Kids for Clothes," "Test Tube Female Embryos," or "America's Poorest Citizens Are Children Under Six." The news stories are excerpts of American culture, exported through news agencies and selected by Indian editors for inclusion in newspapers for an Indian audience. Here the sightseeing direction is reversed. Exoticized views of India are replaced by India's exotic perceptions of America.

Clearly, the artists in this exhibition share a relationship to the act of travel that is complicated by their own interests and desires. Disavowing conventional notions of the artist-traveler as an objective and enlightened documenter, they express both conflict and ambivalence. Yet in acknowledging their role in the construction of the "exotic," these artists simultaneously indict viewers for perpetuating their own travel fantasies.

ON ETHNOGRAPHIC AUTHORITY AND THE ART OF COLLECTING

Pamela M. Lee

Ethnography, the branch of anthropology which emphasizes descriptive analysis of a society, purports to offer an objective representation of the world's cultures. Made possible by an increase in European travel expeditions during the nineteenth century, ethnography is a theoretical heir of Enlightenment rationalism, providing a means to explore non-Western societies under a scientific pretext. Yet the discipline is also informed by the historical conditions that facilitated such travel—specifically, mid-nineteenth-century colonialism—which leads one to question its alleged neutrality. Indeed, it could be argued that a large body of ethnographic writing has internalized not only a sense of conquest, but also a Eurocentrism that engenders misleading notions of cultural difference.

Over the last several years, a critique of ethnographic authority has developed in both academic and artistic circles. Appropriating ethnography as a form of cultural criticism, artists have begun to assume the ethnographer's role themselves, adapting the very strategies of the discipline to reveal its inconsistencies and presenting museological material as an object of study. The traditional means of constituting ethnographic "truth"—the artifact, the archive, the documentary photograph, and the museum vitrine—are reconfigured to demonstrate new ways of approaching historical anthropological sources.

With its glass cases, exotic fauna, and African masks, Fred Wilson's installation entitled *The Colonial Collection* (1990) appears to have been directly appropriated from a natural history museum. A gleaming vitrine displays a human skull alongside an old print of Africa; a box nearby contains an array of grotesque African beetles. Hung on a scarlet wall behind these cases are wooden masks from the Dan and Ibo peoples of West Africa and Nigeria; but around these masks are wrapped British and French flags.

The conjunction of African masks with biological specimens underscores the uneasy position that African art occupies between natural history and fine art institutions. Oscillating between anthropological curiosities and artistic collectibles, the masks are both primitivized as objects representing the "natural" and aestheticized as decorative forms without any ritual function or social significance. Wilson's conflation of two common exhibition strategies implies an institutional ambivalence toward the designation of African material culture. Yet his inclusion of flags dramatizes the fact that the masks were collected under French and British colonialism. Wilson thus indicts both the natural history and the art museum for suppressing their own complicity in the expansionist practices of collecting.

Kelly Hashimoto's Come See the Para/dice (1988–91) also uses the devices of the ethnographic museum, but it questions the individual traveler's relationship to primitive cultures rather than that of the institution. Consisting of photographs, a plexiglass vitrine, and texts by the Surrealist writer and ethnographer Michel Leiris, Hashimoto's installation records her own travels through Papua New Guinea as part of a delegation of students. Although the photographs resemble richly colored National Geographic images, the work counters the traditional idea of ethnographic photographs as evidence of a culture's otherness. Hashimoto grounds her subjects in a distinctly contemporary setting; one woman, in ceremonial dress, appears to be the prototypical subject of ethnographic inquiry, yet the presence of a soda can undermines any illusion of an untouched natural state.

Hashimoto brings another dimension to the questioning of ethnographic truth in her reference to Leiris, who helped form the first ethnographic museum in France, the Musée Trocadero (now called the Musée de l'Homme). As a Frenchman on a government-sponsored expedition, La Mission Dakar Djibouti, Leiris was aware of how his position influenced his observation of the Dogon peoples of Mali; his memoirs of this trip, L'afrique fantôme (1934) are self-reflexive in that they record his own behavior toward the West Africans. Hashimoto includes his texts as a parallel to her ambivalent attitude to non-Western cultures as they are revealed in the travel experience.

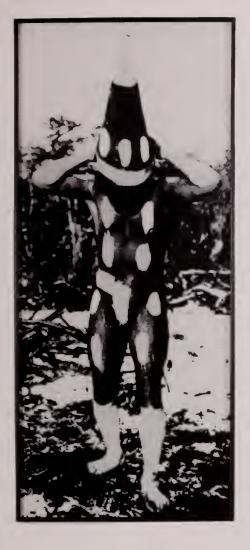
Like Wilson and Hashimoto, Jimmie Durham uses the museum vitrine to frame the artifacts that document ethnographic expeditions. In selections from *The Illustrated Bible*, or *Alexander von Humboldt and Karl Marx Tour the Americas* (1990), three glass cases display crudely rendered artifacts allegedly collected during a tour of North and South America. A bundle of sticks, clay figurines, and



Elaine Reichek, Yellow Men, 1986

a painted snake seem to be antiquated relics of an unspecified religious ceremony. However, Durham fabricated these objects himself.

Durham's allusion to Alexander von Humboldt, a nineteenth-century German naturalist and explorer, further challenges the status of these sources. Humboldt's book of 1812, Personal Narrative of Travels to the Equinoctial Regions of the New Continent (coauthored by Aimé Bonpland) invariably characterizes native South Americans in terms of their utility to the German colonizers, suggesting that a political agenda informed an ostensibly scholarly travel account. That Humboldt's ethnocentricism was paraded as scientific truth also casts doubt on the authenticity of the displayed artifacts and raises questions as to the political ends these objects may have served.





Drawing on the documentary photographs of the early twentieth-century German ethnographer Martin Gusinde, Elaine Reichek's Yellow Men (1986) explores the objectification of non-Western cultures through ethnographic practices. Reichek takes Gusinde's images of native South Americans from the Tierra del Fuego region, emphasizes the aesthetic qualities of their body paint through hand-coloring, and then reproduces the same image to scale in the form of knitted suits stretched over metal armatures. This doubling of the photographic image produces an extremely decorative effect that renders the native people as sculptural objects.

Reichek's work ultimately speaks to the death of the Tierra del Fuego people, their objectification prefiguring their extinction. Indeed, it was the very Europeans who committed the native South Americans to photographic posterity who were also responsible for their disappearance: the Tierra del Fuego people died in the early twentieth century as a result of diseases introduced by Europeans. Yellow Men comments on the irony of this historical fact. Because Gusinde originally photographed the native South Americans during ceremonial dances, Reichek's stiffly knitted versions of his photographs register as a taxidermic presence, the shells of their once vital selves.

The confluence of ethnography and art making suggests a shift in the function of the non-Western in modern art. Conventional accounts of this relationship claim a neutral appropriation of non-Western aesthetic prototypes in the pervasive idea of a completely formal "primitivism." Clearly, the artists in this exhibition have not disavowed the historical role of African, Native American, South American, and Asian influences in twentieth-century art; however, in designating ethnography as one point of contact between Western and non-Western cultures, they imply that these artistic quotations were often historically conditioned. Therefore, in foregrounding ethnography as an artistic strategy—in using it as a medium to reflect on itself—these artists understand that the means of representing non-Western cultures figure as much into their estimation as do the motifs they appropriate.

COLONIAL SITES AND SOUVENIRS

Jonathan Caseley

Images of travel to foreign lands are abundant in our everyday lives—seductive representations of escape from the familiar world around us. Advertising images construct and repeat stereotypes of environments and cultures different from our own: an idyllic palm-lined beach, people in brightly colored traditional costume. Tourists adopt these constructed images as representative of foreign sites, and traveling becomes a quest to seek out and confirm the manipulated media images. The tourism industry promotes mass travel to specific sites around the world with all-encompassing package deals that emphasize the sheer number of famous sites that can be visited. The traveler moves from site to site, experience to experience, disengaged from geographic reality, receiving fragmented representations of a society or culture without ever having to acknowledge the social and political realities of its people. In this way, travel confirms positions of economic and cultural privilege, extending colonial power relations.

In Mean-Spirited Floor Covering (1990) and Post-Colonial Divan (1990), Jean Lowe explores the economic structures of tourism as a form of colonial exploitation. The floor covering is a painted map of the world where countries are represented by cartoonlike images of export products; the divan wraps around half the circular floor covering. Together they recreate a living room environment evoking familiar associations of comfort, leisure, and denial of the realities of the outside world. Lowe's humorous depiction of brightly colored figures within the floor covering presents a peaceful world content with a simple economic system of barter. However, this harmony is undermined by the representations of colonial power relations. Western countries are symbolized by modes of transportation (planes, trucks, ships, and trains) and cultural products (European literature, American television), while non-Western countries are reduced to sites of natural resources (coal and iron ore from South America, coffee from East Africa, and oil

from the Middle East). In *Post-Colonial Divan*, Lowe uses Rococo design as a stylistic emblem of the sort of frivolous consumption that can result from the colonial presence depicted in the floor covering. The seat of the divan is covered with silkscreened bank notes from Nigeria—a comment on the misuse of funds from the sale of resources to colonial powers.

Tomie Arai's At the Heart of This Life Lies a Human Life (1991) questions the construction of a tourist site within New York City. It presents historical, stereotyped images of Chinese-Americans (e.g., the submissive servant) from popular magazines of the late nineteenth century, all surrounding a street map of Chinatown, over which is placed a portrait of a Chinese-American woman. On either side of this portrait hang two Official Chinatown Guide Books from the early twentieth century.

Arai uses historical images to underscore how long such stereotypes have been used to speak for this community. The same stereotypes are evident in the guidebooks, which seek to construct an "exotic" culture in Chinatown for economic gain (the book shows visitors being given guided tours through Chinatown). Arai explores the negative effect these images have on the community; and she counters this effect by superimposing the portrait of a Chinese-American woman on the street map as an emblem of self-determination and the control of one's own image.

Robert Peters' Tourist Monument (1989) is a nearly 12-foot-tall obelisk made of faux marble, topped with a bright yellow tourist hat. Surrounding the structure are three faux granite gravestone markers engraved with various phrases. By constructing a monument dedicated to tourists out of fake materials, Peters macks the quest to seek out and "discover" famous authentic monuments. The absurd combination of elements—the yellow tourist hat and the brightly colored scenes of suburbia on the column—mimics the clash that occurs when tourists travel to "exotic" sites. Peters confronts the audience with the garish nature of Western culture and challenges its constructed values of the "original," the "authentic," and the "monument" (a text on the gravestone markers reads, "Authenticity Is Produced Not Salvaged"). Furthermore, by placing the Tourist Monument in a setting resembling a schoolroom, he refers to the role of educational institutions in defining and perpetuating such cultural values.

Colonial models of cultural conquest are extended in the practice of photographing and collecting objects to retell travel experiences. From the casual tourist snapshot to the stylized travel magazine image, photography is a tool used to manipulate cultural difference and maintain a colonial position. James



Luna's performance-installation Take Your Picture with an Indian (1991) reveals the touristic use of photography to repeat racist stereotypes. The installation consists of three life-size photographic cutouts of Luna dressed in stereotypical "costumes": traditional Native American dress, loincloth and moccasins, and casual clothes. The performance, given during the opening reception for the exhibition, involves Luna, dressed in these costumes, being photographed with museum visitors. The photographs are then displayed on the wall behind the freestanding cutout murals. The performance recreates travel photographs, where tourists place themselves next to people from "exotic" cultures to affirm their own difference and privilege. Luna aggressively acts out the role that the tourist demands by playing on the literal constructed image and exaggerating Western society's romantic image of Native Americans. The absurdity of the tourist-performance photographs highlights the extent to which the West fragments Native American culture to maintain a colonial master-native relationship. Luna's response to this continued social and cultural oppression is a demand to be recognized as an individual rather than as an image.

In Discover, Relax, Getaway (1991), Alan Michelson presents three beachtowel souvenirs that juxtapose slogans from the tourist advertising industry with silkscreened images from Holiday and Newsweek magazines and a book on the



Caribbean. These souvenirs critique different elements of the tourists' colonial position—the denial of the social, economic, and political realities of a specific site. One of the beach towels couples the word "relax" with an image of a Dominican woman carrying banana boxes to the fields. The ironic contrast between the images and the text reveals the extent to which common souvenirs misrepresent and commodify different cultures.

Kim MacConnel's Fetish Lamp (Pest Spray) (1990) and Fetish Lamp (Green Hulk) (1990) are sculpture-lamps made from mass-produced souvenirs collected



during his travels in Nigeria. The lamps combine objects from a number of different countries—a container in the form of the Incredible Hulk, a German beer mug, an African carving—but were found and possibly were produced in Nigeria. The idea of the souvenir as an original authentic object representing a specific culture is thereby disturbed, as MacConnel collapses individual cultural objects to create his own souvenirs. For MacConnel, the authentic object no longer exists—a situation that opens infinite possibilities for any object that is to be invested with meaning beyond its original intent.



The works in this exhibition counter constructed stereotypes of allegedly exotic peoples, famous sites, and cultural souvenirs and expose the complicity of the tourist in creating and perpetuating them. Although the works reveal the extent of our denial of colonial oppression and exploitation, they are also acts of reclamation, self-definition, and self-assertion from positions rarely acknowledged.

WORKS IN THE EXHIBITION

Dimensions ore in inches; height precedes width precedes depth.

Tomie Arai (b. 1949)

At the Heort of This Norrotive Lies o Humon Life, 1991 Kollitype ond silkscreen on board, 44×58 Collection of the ortist

Jimmie Durham (b. 1940)

Selections from The Illustrated Bible, or Alexander van Humboldt and Karl Marx Tour the Americas, 1990
Three glass vitrines with various objects and fifteen black-and-white photographs, dimensions variable
Golerie Samuel Lollouz, Mantreol, and (one object) Collection of Claude Gosselin

Renée Green (b. 1959)

Site/Scene, 1990
Binoculors, plexigloss, postcords, texts, ond wood, 66½×135×66
Collection of the ortist

Kelly Ann Hashimoto (b. 1960)

Come See the Poro/dice, 1988–91 Cibachrome prints, gold-leof fromes, loserprinted text, ond plexigloss vitrine, 30×64×24 overoll Collection of the ortist

Leandro Katz (b. 1938)

Kaboh after Cotherwood, from The Cotherwood Project, 1985 Block-ond-white photogroph, 11 × 14 Collection of the ortist

Tulum after Cotherwood, from The Cotherwood Project, 1985 Block-ond-white photogroph, 11 × 14 Collection of the artist Uxmol ofter Cotherwood, from The Cotherwood Project, 1985 Block-ond-white photogroph, 11 × 14 Collection of the ortist

The Costle, from The Cotherwood Project, 1987 Block-ond-white photograph, 14×11 Collection of the ortist

Estelo "B", from The Cotherwood Project, 1988 Block-ond-white photogroph, 14×11 Collection of the ortist

Jean Lowe (b. 1960)

Meon-Spirited Floor Covering, 1990 Enomel on convas, 118×106 Grocie Monsion Gollery, New York

Post-Coloniol Divon, 1990 Fobric, ocrylic on convas, and enamel on wood, 32×161×111 overall Gracie Monsion Gallery, New York

James Luna (b. 1950)

Toke Your Picture with on Indion, 1991 Poloroid photogrophs, three life-size photogrophic cutouts, and signoge, dimensions voriable Collection of the ortist

Kim MacConnel (b. 1946)

Fetish Lomp (Green Hulk), 1990 Found objects with electric light, $90 \times 20 \times 29 \frac{1}{2}$ Holly Solomon Gollery, New York

Fetish Lamp (Pest Sproy), 1990 Found objects with electric light, 76×17×17 Holly Solomon Gollery, New York

Alan Michelson (b. 1953)

Discover, Relox, Getowoy, 1991 Three silkscreened beach towels, 70 × 36 each

Robert Peters (b. 1938)

Tourist Monument, 1989
Cordboard, point, ploster, Styrofoom, wollpaper, ond wood, $138 \times 80 \times 80$ Collection of the ortist

Elaine Reichek

Comeroon, 1985
Knitted wool and ail point on photograph, 56 × 52 overall
Prudential Service Company, Newark,
New Jersey

Loplond, 1986

Knitted wool ond oil paint on photogroph, 80×103 overoll Collection of the ortist; courtesy Michoel Klein Inc., New York

Yellow Men, 1986 Knitted wool, metal armature, oil paint on photograph, 71 × 115 overall Michael Klein Inc., New York

Laurie Simmons (b. 1949)

Tourism: Christ at Corcovodo Rock, 1984 Cibachrome print, 50×40 Collection of the ortist; courtesy Metro Pictures, New York

Renee Stout (b. 1958)

Colonel's Cobinet, 1991 Choir, rug, and wooden cobinet with various objects, 65 × 58½ × 52 B.R. Kornblott Gollery, Washington, D.C.

Catherine Tromovitch (b. 1962)

20 Colorful Views, Albums 1-4, 1990 Fifty-seven pastcords, $4\frac{1}{4} \times 6\frac{1}{2}$ each Collection of the ortist

Tseng Kwong Chi (1950-1990)

Disneylond (Mickey Mouse), 1979 Block-and-white photogroph, 36×36 Collection of Muno Tseng

Woshington, D.C. (Copital Hill), 1982 Block-and-white photograph, 36×36 Estate of Tseng Kwang Chi

Grond Conyon, Arizono (Bore Tree), 1987 Block-and-white photogroph, 36×36 Estate of Tseng Kwong Chi

Fred Wilson (b. 1954)

The Coloniol Collection, from
The Other Museum, 1990
Africon mosks and flogs, gloss vitrine with
vorious labeled objects, dimensions variable
Collection of the artist

Phatograph Credits:

Richard Lau (Luna) Adam Reich (Reichek) Tam Warren (Lawe)

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